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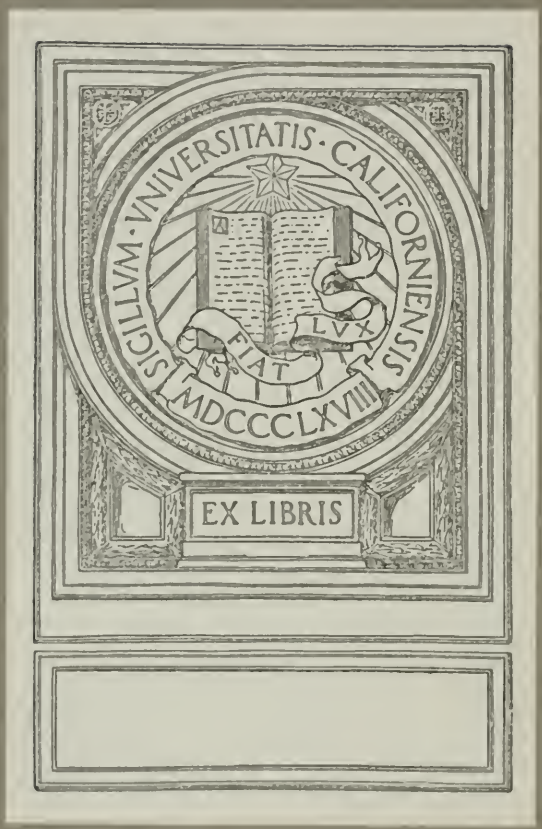
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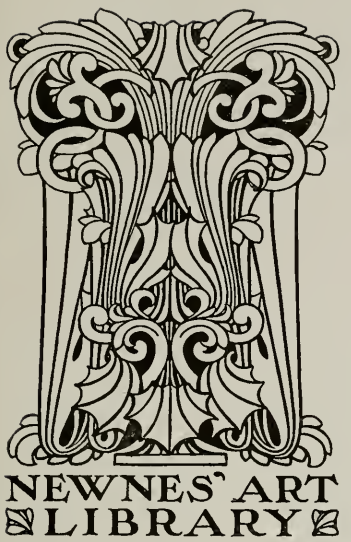

THE WORK OF BOTTICELLI

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UNIVERSITY OF CALIFORNIA
DEPARTMENT OF
UNIVERSITY EXTENSION

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SANDRO BOTTICELLI

BY . .

RICHARD DAVEY.

IN the great days of Florentine glory, when Cosimo de' Medici and his son, Lorenzo the Magnificent, revived the age of Pericles on the banks of the Arno, and Florence was well called the second Athens, Alessandro Botticelli, the son of Mariano Filipepi, a tanner, rose to fame as a great painter, even in an epoch that produced such giants as Masaccio, Mantegna, Lippi, Ghirlandajo, the Pollaioli, and Fra Bartolommeo, not to mention Michaelangelo and Da Vinci, who, though born later, had reached their prime long before Botticelli's death. It was then no easy matter to be deemed worthy of the patronage of Lorenzo de' Medici, whose knowledge of art and appreciation of the beautiful, made him the recognised infallible arbiter in matters of artistic taste of his time, so that he who was honoured by his patronage might justly consider himself one of the "immortals." Such fortune and favour fell, at an exceptionally early age, to Botticelli, the light of whose brilliant genius was more readily and universally recognised by the critical Florentines than is generally known, and whose fame rather increases than diminishes as the centuries roll on. According to Vasari, Botticelli, concerning the incidents of whose life very little is known, was born in Florence somewhere about 1447. His Christian name was Alessandro, but, as was usual with the Florentines, this high sounding name was promptly abbreviated to "Sandro." His father, Mariano Filipepi, wished him to follow his own trade, which, as we have already said, was that of a tanner, but Sandro, like so many other youths in whom the flame of genius burns with exceptional ardour, was by no means a studious lad. He found a difficulty in fixing his wandering thoughts on matter-of-fact subjects, and would throw aside his school-books to lose himself in day-dreams, woven of things far beyond "mortal ken." His parents soon discovered that although the boy was remarkably intelligent, he was distinctly unfitted for a commercial career, and his father, therefore, very reluctantly consented to apprentice him to Botticelli, a jeweller, and neighbour of his, under whose direction he developed remarkable talent for designing jewelry and goldsmith's work, which, during the best period of the Italian Renaissance, was not the mere mechanical and conventional work it is at present, but a distinct branch of the fine arts, demanding exceeding skill, and no little

imagination in the execution of its elaborate and exquisite patterns. But, although the goldsmith, Botticelli, was well enough pleased with his pupil's capability and industry, he was convinced that young Sandro was more likely to excel as a painter than as a jeweller, and, consequently, after a good deal of persuasion, his father, who preferred trade to art, consented to place him in the studio of Fra Fillippo del Carmine, commonly called Lippi, from whom he learnt drawing and many of the subtle secrets of that art, in which, in due course of time, he was destined to excel. Sandro's late master, the jeweller, Botticelli, it appears, was so well pleased with his former workman's evidences of unusual talent, that he adopted him, and allowed him to change his patronym, Filipepi, and to assume the one which, in due time, he rendered so famous in the history of art that, five hundred years after his death, the smallest of Botticelli, the painter's pictures, fetches more money than Botticelli, the jeweller, ever possessed in his life. Sandro's genius was of a sterner order than that of his master, Fra Fillippo, from whose rather conventional influence he presently emancipated himself to follow the severer style of the two brothers Pollaiuoli. He was commissioned, when still quite a youth, to compete with these eminent painters, and to contribute a panel of "Fortitude" to complete a series of six allegorical figures representing the cardinal and theological virtues, which the Florentine Government had ordered for the Mercanza, or Hall of Commerce of his native city. This noble work, which eclipsed in grandeur of conception, if not in actual perfection of technique the other five figures by the brothers Pollaiuoli, can still be admired in the Uffizi Gallery, whither it was removed in the seventeenth century. The figure of Fortitude, which, according to tradition, is one of Sandro's earliest works, is remarkable for the exceeding majesty of its pose and general breadth of treatment. Although, in its archaic dignity we can trace something of the formal style of the older schools of art, in the freedom with which the draperies are manipulated, the stateliness of the architectural background, and, above all, in the glow of its brilliant colouring, we at once perceive the marvellous progress art made in Florence, under the fostering influence of that galaxy of illustrious artists, which the liberality of the great Medician princes, Cosimo and Lorenzo, had assembled. The "Fortitude" created, when it was first unveiled, a thrill of admiration, and the brothers Pollainoli, although, in a certain degree, eclipsed by their competitor, were among the first to recognise the extraordinary gifts of the younger artist, whose success was at once established.

There is a curious link between Botticelli and America, for amongst his earliest patrons was the now extinct family of Vespuccio, one member of which, Amerigo, had the honour, in due time, of giving his name to the New World. For the Vespucci, Botticelli painted many pictures, and the majestic fresco, representing St. Augustin, which adorns the Chapel they built in the Church of Ognissanti. The numerous pictures by Botticelli, which, even in Vasari's time, were to be seen in the

Vespuccio Palace, have long since disappeared. The ancient and patrician family of Bardi also patronized Botticelli at an early period of his career, and he was commissioned by them to execute for their Chapel in the Church of Santo-Spirito, a noble altar-piece, representing the Madonna and Child, with St. John the Baptist and St. John the Evangelist, standing on either side of their throne. This picture was sold in 1825 to the King of Bavaria, and is now in the museum at Berlin. The price then paid for it barely reached £500! A picture, almost identical with the last mentioned, used to hang in the Sacristy of the Florentine Church of the Baddia, but it disappeared as early as 1715, when many pictures of the earlier school of Italian art were sold literally for a song, or even thrown aside as so much lumber to make room for the meretricious and sensuous works of the seventeenth and eighteenth century, which were then in fashion.

Sandro Botticelli, who was one of the most industrious and fertile of painters, must, in the course of a fairly long life, have produced an extraordinary number of pictures, of which, not more than eighty well authenticated specimens have been identified. No doubt some few may yet be recovered in out-of-the-way villas, and in the churches of unfrequented Italian cities, but the majority are irretrievably lost. Like most of his contemporaries, Sandro devoted much of his time to the remunerative business—if one may so call it—of painting small pictures, or icons, of the Madonna and Child, or else of popular saints, which were never intended for mere decoration, or to hang in galleries surrounded by a miscellaneous collection of all sorts and conditions of pictures. Formerly, and, indeed, until quite recently, every room in an Italian house, whether palace or hovel, had its presiding sacred image, generally representing the Virgin and Child, before which an oil lamp burnt night and day. This picturesque and devotional custom accounts for the incredible number of pictures of Our Lady and the Infant Saviour, which still flood the European picture markets. These small-sized pictures, many of them oval or even circular, were usually placed over the principal entrance to the apartment, and it speaks volumes for the artistic sense of the Florentines of the fifteenth century that a Botticelli should have been commissioned to paint them; for their degenerate descendants are quite content, if indeed they still observe the customs of their forefathers, to give the place of honour in their rooms to some garish German or French oleograph.

Botticelli's earlier religious pictures were undoubtedly influenced by Verrocchio, even by Polaljuolo, but he very soon exhibited his originality in such works, for instance, as the "Madonna of the Magnificat," in the Uffizi Gallery, with its exquisite background of distant landscape and elaborate elegance of costume, in the ornamentation of which it is evident that Sandro's apprenticeship to the jeweller whose name he immortalized was not thrown away. Mark the charming design of the jewelled crown held up by grave-looking angels above the Madonna's head, and the

delightful pattern of the trimming of her mantle. "The Coronation of the Virgin" in the Academy of Florence is a more important work, the dignity of which is enhanced by the masterly figures of the four doctors of the Church in the foreground. Many students of this supreme artist's work prefer the "Assumption of the Virgin," in our own National Gallery, although some hypercritical critics declare it not to be by Botticelli, but by Botticini. To the writer, at least, it appears as the grandest expression of Sandro's endeavour to afford us poor mortals a glimpse of that other world which he, like Angelico and Dante, seems to have beheld in some vision as in a looking-glass, dimly yet clearly. The radiance of the whole picture, the rapture of the rows upon rows of celestial beings, whose throats, like those of song-birds, seem to thrill with the joy of welcoming their Queen among them, is beyond power of words to describe. As we gaze upon the apocalyptic magnificence of this radiant work, Milton's mighty sonnet recurs involuntarily, and almost we seem to see that Sapphire Throne before which

> The cherubim and seraphim in burning row
> Their loud, uplifted angel-trumpets blow.

The Sistine Chapel in the Vatican is the highest compliment ever paid to the supremacy of Florentine art. Sixtus IV. in 1481, although at war with Florence, none the less, recognising the universal supremacy of art, commanded that a Florentine architect, Giovanni de' Dolci, should build the new chapel after the designs of another Florentine, Mino de Fiesoli, and, moreover, summoned Botticelli to assist in decorating this famous sanctuary, which, under Julius II., Michael Angelo was to still further enrich with his Titanic fresco, "Last Judgment." Botticelli's contributions were worthy of the hallowed place and of his own genius. Perugino's frescoes above the altar were sacrificed to make room for Michael Angelo's stupendous realization of Divine wrath, but the three panels on the lateral walls carried out by Botticelli were preserved, and are still, all things considered, wonderfully perfect. The great Florentine painter was also entrusted with the full-length presentments of early and martyred Popes between the windows. These noble frescos are treated from the statuesque point of view, the three most remarkable being the Popes, Stephanus Romanus, Cornelius and Sixtus II., which are exceedingly imposing. They unfortunately suffer from being painted in a cross light at a great elevation above the pavement. The three grand frescos represent respectively the Sacrifice of the Leper (which includes, in the upper part of the immense work, the Temptations of Christ) and two episodes of the early life of Moses, the Punishment of Korah, Dathan and Abiram, and the episode of Moses drawing water for the daughters of Jethro. The dignity, grandeur and breadth of treatment of these remarkable frescos exhibit the imagination and, one might say, the organizing power of this great artist in a very brilliant manner. By organizing power we mean that special capacity for filling a canvas with well-defined and harmoniously-grouped and coloured figures. In a word,

like Raphael, Botticelli was a consummate master of plastic art—a sublime stage manager. In his larger works Botticelli, whose love of detail was perhaps excessive, never, however, sacrificed to it the general effect of the compositions. One has to look for it carefully to realize its perfect beauty. His frescos in the Vatican Chapel are among the greatest achievements of the Renaissance. The details which we reproduce give some idea of the power and variety of the various groups introduced into each subject; but, although faded by the ravages of time and the carelessness of past ages, when even the unscreened and fierce Roman sun was allowed to play havoc with their brilliant colouring, they still exhibit Botticelli's characteristic colour scheme in a very interesting manner. The deep blues and browns, the yellows, and the warm reds contrast admirably with the diaphanous and transparent shades of pale pink, yellow and green introduced with such unerring effect into the fluttering garments of the female figures. The present venerable Pontiff, Leo XIII., whose artistic sense is of the keenest, has done much in his long reign to preserve and restore the immortal treasures which line the walls of his thousand-roomed palace, is the first of the long line of Popes who since Sixtus IV. has had the inspiration to introduce blinds into the Sistine Chapel, with a view of protecting what remains of the once-brilliant colouring of its immortal frescos. We can now safely say that whatever can be done in the future to guard these priceless relics from further damage will be done; even the Pontifical throne has been moved forward so that it no longer presses against the walls of the chapel or obstructs the view.

The Humanist's influence of the Italian Renaissance demanded its share of the painter's attention, and Sandro, amongst others, devoted much of his talent to mythological and historical subjects. Amongst the earliest of his profane pictures was a very beautiful series of four small panels, representing scenes from Boccaccio's story of Nostagio degli Onesti, which he executed for the Pucci family. Another, and far more ambitious work of this class, was the "Pallas subduing a Centaur," painted for Lorenzo de' Medici. From the historical point of view, this is one of Botticelli's most interesting pictures. Pallas is evidently intended to represent the wisdom of the dominant House of Medici, and the Centaur, the rebellious spirit of the undisciplined plebian Florentines. Never, since the halcyon days of Greek art, has Zeus' daughter been represented in so imposing and gracious a manner. Although her beautiful features wear an expression of Celestial dignity and repose, her countenance is illumined by a gleam of almost human sweetness, and even by a winsome smile, not wholly devoid of a certain gaiety: and, indeed, the situation is not without its comical side. The Goddess clutches the forelock of the recalcitrant half-human monster, who, backed by a steep rock, cannot possibly escape from the grasp of the stalwart divinity, whose fluttering garments are richly embroidered with the symbolical rings of the House of Medici. She has but just alighted from

Olympus, and, were it not for her rather ponderous spear, would probably be unable to rest upon the earth, so light and diaphanous does she appear. Not less admirable is the Centaur, whose piteously droll expression of having been caught in the very act of mischief, is delightfully rendered. He is so terribly afraid of the consequences of his folly, and yet, as he glances up obliquely at his lovely vanquisher, he appears to find some relief and hope in her gracious face, with its mingled expression of amused contempt and pity. This noble work remained in the possession of the Medici family for many generations, but was lost sight of in the seventeenth century, to be discovered in our time hidden away in a loft of the Pitti Palace. It has now resumed its place amongst the gems of that wonderful collection which the Medician and Lorenese Grand Dukes of Tuscany bequeathed to the Italian nation. Although Botticelli's celebrated picture representing "Spring," and popularly known as "La Primavera," in the Uffizi, was painted, like all Sandro's work, in tempera, and has consequently lost in the process of time, much of its freshness, sufficient of its intrinsic beauty remains to rivet attention and stimulate imagination to a high degree of æsthetic tension. The background of deep green trees, glistening with ripe oranges, hanging like so many golden globes against the dark foliage, is broken by glimpses of the deep azure of an Italian sky. Venus, a most fascinating figure, occupies the centre of the composition, with the three Graces dancing on her right, and Spring, Flora and Zephyrus advancing towards her from the left. The Graces, like Shakespeare's nymphs dance in a ring, their airy footsteps leaving, we may be sure, no trace behind. Flora, a skilfully-draped figure, endeavours to free herself from the embrace of the wanton Zephyrus, flowers dropping even from her laughing lips, whilst anemones, jonquils and daisies bloom at every step. Spring runs joyously before the flower Goddess: she is garmented in a diaphanous robe, painted with blooms, and is crowned with corn-flowers and bluebells. Age has not withered the eternal youthfulness of this delicious composition or dimmed its fragrance. Quite as beautiful, but less important and original, is the "Birth of Venus," in the Uffizi, but even more remarkable yet is the "Mars and Venus," in our own National Collection, in which we can appreciate the boldness of the painter, who, having emancipated himself from the conventionalities of mediæval art, has ventured to reproduce, in a most realistic manner, the absolute abandonment, and even the relaxation of every muscle of the dreamless sleep of youth. Mars is represented as a manly lad, who has fallen into a profound slumber. The powerful limbs of the young warrior are traced without the least regard to mere artistic effect. As he fell asleep so we see him, his broad chest heaving with the rhythmatic breath of perfect health. So sound is his sleep that the Satyrs who sport about him play with his helmet and his weighty spear without the least fear of awakening him. Venus, a very lovely figure, watches her sleeping

lover, in the calm security of the absolute possession of his every thought and desire, her gaze fixed upon some remote object, far removed from human vision. In the treatment of her transparent draperies, Botticelli suggests that he studied to good purpose, and very carefully, the Greek and Roman sculptures which the great Italian Princes and prelates of the Renaissance, following the example of Pope Pius II. (Æneas Sylvius) collected, with so much enthusiasm, to decorate the halls of their palaces and the porticoes of their lordly villas. The influence of the study of classical technique is very noticeable in this master's arrangements of the draperies of all his figures, especially the female. None of his contemporaries, not even Ghirlandajo or Masaccio, approached Botticelli in the art of conveying to the spectator the motion of fluttering garments, set in movement, not by some boisterous wind, but by the gentle breath of a spring-like Zephyr.

In works, the subjects of which were selected from mythological and allegorical legendry, Botticelli displays his sympathy for all that is joyous and gay in life, but in "The Outcast," a noble picture, owned by Prince Pallavicini, of Rome, he exhibits his compassion for misery. "The Abandonata," or "Outcast," is something more than a picture—it is a sermon. A young girl, guilty of loving not wisely but too well, has evidently been ruthlessly turned out of her father's house, to face the bleak world alone. She has sunk, in despair, upon those marble steps, which, she probably pressed so often and so lightly in the pride and innocence of her girlhood. This picture marks an epoch in the history of painting, and is perhaps the earliest representation of a purely domestic tragedy in existence. Some critics have questioned the authenticity of this striking work. The great Spanish painter, Fortuny, drew the writer's attention to it many years ago, and he, who greatly admired it, firmly believed it was by Sandro Botticelli and by none other.

As a contrast to this interesting picture is "The Entombment" in the Poldi-Pezzoli Museum at Milan, which is another wonderful illustration of this fine artist's masterful knowledge of human emotion, and of his skill in delineating it. But finer still is the "Descent of the Holy Ghost," belonging to Sir Francis Cook, in which Botticelli, discarding tradition, represents the Madonna as an elderly woman, and the Apostles as sorrow-stricken work-a-day men. Each countenance exhibits the utmost intensity of expectation and hope. The Spirit of the Godhead is descending upon them, and they are preparing to consummate their tremendous mission to humanity.

Although Botticelli painted a great number of portraits, only a very few are extant. Of these, the finest is the presentment of Giuliano de' Medici, in the Berlin Museum, and there are a number of fairly well authenticated portraits of women dispersed in various collections. His own portrait he is said to have bequeathed to us in the frescoe of the "Punishment of Korah," in the Sistine Chapel at Rome. If, indeed, it be his portrait, then he must have been a very handsome young man with

aquiline features, at the time he contributed this notable achievement to the Papal Chapel. Botticelli also devoted his attention to drawing for book illustration, but of his work in this connection the only important examples now extant are 96 sheets of illustrations for Dante's "Divine Comedy," of which 88 sheets are now in the Cabinet of Engravings at Berlin. They were formerly in the possession of the Duke of Hamilton, and were sold in 1881 to the German Government for £10,000. Eight drawings for the "Inferno" are in the Vatican, where they were hidden away, until quite recently, in a volume of MSS., that originally belonged to the eccentric Christina, Queen of Sweden. The Berlin drawings are in outline and uncoloured: those in the Vatican appear to have been roughly painted by some inferior hand. These drawings, although they evince an absolute grasp of the subject treated, and are full of imagination, are somewhat disappointing: one feels that the hand which traced them had begun to lose, with the advance of age, its former cunning. It is difficult not to suspect that Flaxman saw them, otherwise their suggestive influence over his own illustrations for Dante's immortal poem must be considered as one of the most remarkable coincidences in the history of art.

Volumes might be written in criticism and praise of each period of the gamut of Botticelli's most versatile genius, and on the influence he exercises even upon contemporary art—but, alas! a very few words suffice to dismiss his biography. Beyond the fact that he lived some seventy years, and in that time rejoiced and sorrowed like the rest of mortals, neither tradition or history has left us any definite record of his life-story. He certainly was well-known to his brother artists, for his name appears in connection with theirs very frequently, but only as a name. He is said to have been considerably under the influence of that fiery spirit Savanarola, but otherwise he seems to have been of a rather jovial disposition and of a kindly and generous nature. We shall, however, never discover anything definite concerning the comedy and tragedy of this extraordinary man's life, and in this respect he resembles Shakespeare, of whom so much is said and so little is known. He died in 1515, and is buried not far from his splendid picture of St. Augustin, in the Church of Ognissanti. His magnificent work survives him, and is his priceless legacy to posterity.

LIST OF THE PRINCIPAL WORKS OF (ALESSANDRO FILIPEPI) BOTTICELLI.

1446—1510. Pupil of Fra Filippo; influenced early by the Pollaiuoli, later by Leonardo.

FLORENCE.

ACADEMY. "Coronation." "The Coronation of the Virgin."
Predella to the above. In the centre, the Annunciation. On the left, S. Augustin in Patmos, and S. Jerome in his study. On the right, S. Jerome in the desert, and S. Eloy in his workshop.
"Spring" (Primavera). An allegory of Spring, with the three Graces and Venus scattering flowers (painted for the villa of Cosimo de' Medici, at Castello).
"Madonna and Child with Angels."
"Dead Christ."
"St. Stephen."
"Death of St. Augustin."
"Salome."
"Tobias with three Archangels."
"Vision of St. Augustin."
"The Virgin and Child enthroned between Saints and Angels."

UFFIZI. "Birth of Venus" (painted for the Villa of Castello for Lorenzo de' Medici).
"Portrait of Pietro de Lorenzo de' Medici."
"Portrait of Giovanni di Cosimo de' Medici."
"Judith, with the head of Holofernes."
"Annunciation."
"Discovery of the body of Holofernes."
"Calumny of Apelles." Painted after the artist's sojourn at Rome (during which his enemies had accused him of heresy), and presented to his friend Messer Antonio Segni.
"The Madonna of the Magnificat." Two of the angels are supposed to be portraits of Giuliano and Lorenzo de' Medici.
"Adoration of Magi." Cosimo de' Medici kneels at the feet of the Madonna. The youths standing are Lorenzo and Giuliano de' Medici.
"Madonna and Angels" ("of the Pomegranate").
"Fortitude."
"Adoration of Magi" (only laid in by Botticelli).
"The Annunciation."
"Tobias with three Archangels."
"The Madonna and Child enthroned between Saints."
"The Virgin with the Child and Angels."

BOTTICELLI.

PITTI PALACE. "Pallas and the Centaur."
Portrait supposed to be that of La Bella Simonetta, beloved by Giuliano de' Medici, and extolled by Pulci and Poliziano.
"Madonna with Christ and St. John and the Holy Family."

CAPPONI PALACE (MARCHESE FARINOLA). "Communion of S. Jerome."
"The Lady hunted in the Pineta of Ravenna," from Boccaccio's story of Nastagio.

CHURCH OF SAN ANSANO. "Triumphs of Religion, Love, Time and Chastity."

CHURCH OF SANTO SPIRITO. "The Adoration of the Shepherds."

CHURCH OF OGNISSANTI. "S. Augustin" (fresco).

CORSINI GALLERY. "Virgin and Child, crowned by Angels."

SPEDALE DEGLI INNOCENTI. "Madonna."

SANTA MARIA NUOVA. "Madonna with Angels."

ROME.

VATICAN, SISTINE CHAPEL.
"Portraits of the Popes" (frescos).
"The Leper's Sacrifice, with the Temptation of Christ" (fresco).
"The Early Life of Moses" (fresco).
"Destruction of Korah, Dathan and Abiram."

PALACE OF PRINCE PALLAVICINI. "The Outcast."
"Madonna with Angels."

MILAN.

AMBROSIANA. "The Virgin and Child, with Angels."

POLDI-PEZZOLI GALLERY. "Madonna."
"The Entombment."
"The Redeemer."
"The Virgin and Child."

NAPLES.

MUSEUM. "Madonna."

TURIN.

PINACOTECA. "The Virgin Suckling the Child."
"The Journey of the Son of Tobias."

BERGAMO.

MORELLI GALLERY. "Story of Virginia."

LONDON.

NATIONAL GALLERY. "Madonna and Child with two Angels.
"The Nativity."
"Adoration of the Magi."
"Venus and Mars, with Satyrs."
"Assumption of the Virgin."

IN PRIVATE COLLECTIONS.

LADY LINDSAY. "Madonna."
MR. J. P. HESELTINE. "Madonna and Infant John."
MR. LUDWIG MOND. "Scenes from Life of S. Zenobius" (two panels).
EARL OF PEMBROKE. "Virgin and Angel."
MR. R. BENSON. "Virgin and Child."
LORD WINBORNE. "Madonna."
SIR F. COOK. "Descent of Holy Ghost."
"Adoration of the Magi."
"Portrait of Young Man."

PARIS.

LOUVRE. "Lorenzo Tornabuoni introduced into the Circle of the Sciences" (fresco).
"Giovanna Tornabuoni with Venus and the Graces" (fresco).
"The Virgin, Christ and S. John."
"Frescos from Villa Lemmi."

BERLIN.

MUSEUM. "S. Sebastian, 1473."
"La Bella Simonetta."
"Madonna with S. John the Baptist and S. John the Evangelist."
"Madonna with Seven Angels bearing Tapers."
"Portrait of a Woman."
"Portrait of Giuliano de' Medici."
"Venus."
"Madonna and Child, with St. John and Seven Angels."

DRESDEN.

GALLERY. "Scenes from the Life of S. Zenobio."
"Madonna, with Child and St. John."

MUNICH.

PINAKOTHEK. "The Mourning for Christ."

FRANKFORT-ON-THE-MAIN.

STADEL INSTITUTE. "Portrait of a Woman."

ALTENBURG.

MUSEUM. "Portrait of Caterina Sforza."

VIENNA.

ACADEMY. "Madonna with Angels."

ST. PETERSBURG.

HERMITAGE. "Adoration of the Magi."

BOSTON, U.S.A.

MRS. J. GARDINER. "Death of Lucretia."
"Madonna with an Angel" (formerly in the Gallery of Prince Chigi at Rome).

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THE VIRGIN, CHRIST,
AND ST. JOHN.

LOUVRE.

UNIVERSITY EXTENSION

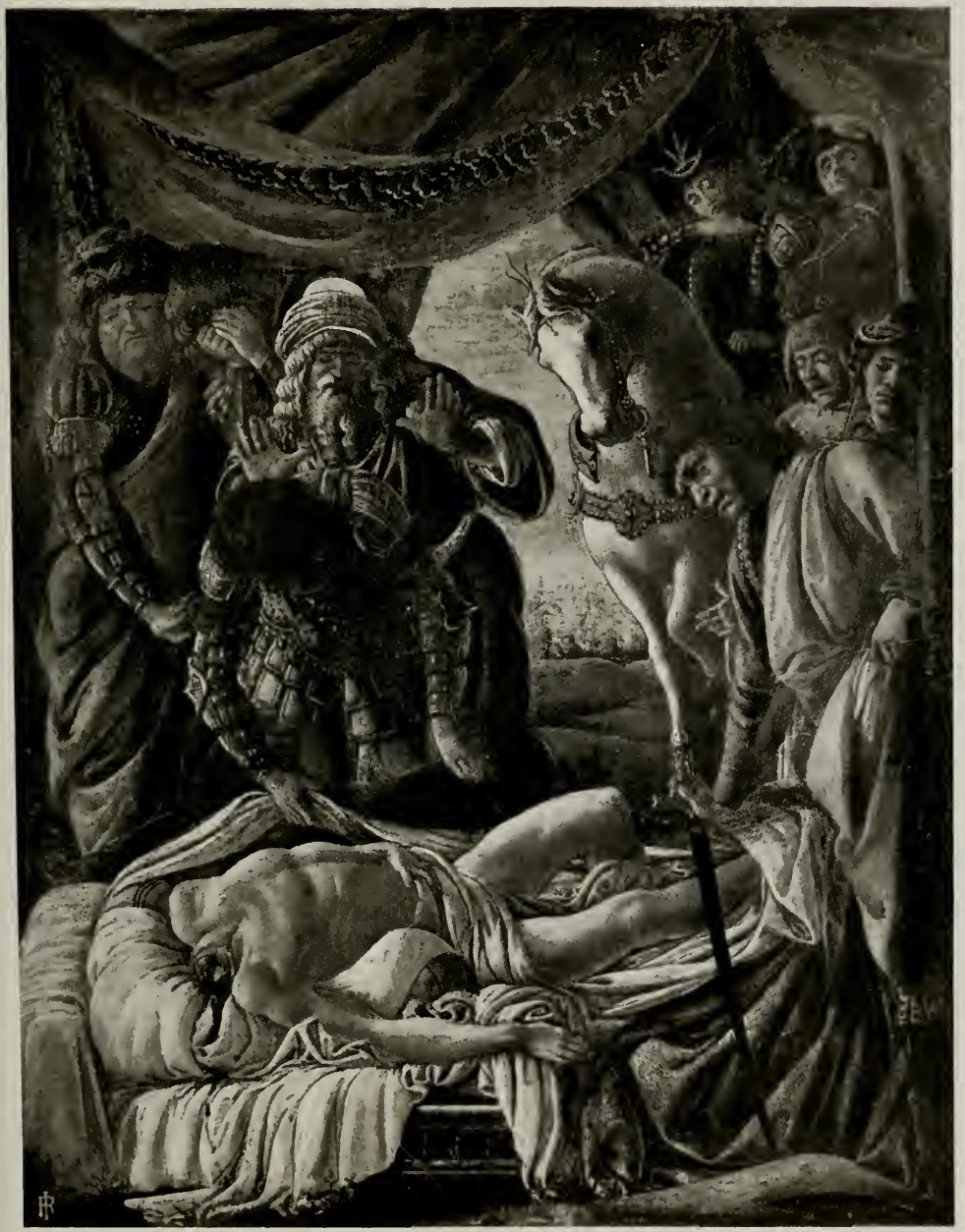
THE CORONATION OF THE VIRGIN.

ACADEMY, FLORENCE.
Photo, Anderson.

DEPARTMENT OF
UNIVERSITY EXTENSION

THE CORONATION OF THE VIRGIN (Detail).

ACADEMY, FLORENCE
Photo, Anderson.



THE DISCOVERY OF THE
BODY OF HOLOFERNES.

UFFIZI GALLERY FLORENCE.
Photo, Brogi.

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THE ANNUNCIATION. UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

UNIVERSITY EXTENSION

THE VIRGIN, THE CHILD AND ANGELS.

MILAN.
Photo, Anderson.

UNIVERSITY EXTENSION

FORTITUDE. UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

THE CALUMNY OF APELLES

UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

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THE CALUMNY OF APELLES (Detail).

UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

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THE CALUMNY OF APELLES (DETAIL).

UFFIZI GALLERY, FLORENCE.
Photo, Alinari.

THE CALUMNY OF APELLES (Detail).

UFFIZI GALLERY, FLORENCE.
Photo, Alinari.

THE JOURNEY OF THE SON OF TOBIAS.

TURIN.
Photo, Anderson.

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EXTENSION

MADONNA WITH CHRIST AND ST JOHN.

DRESDEN.
Photo, Bruckman

UNIVERSITY CATANIA

PORTRAIT OF
PIETRO DI LORENZO DE' MEDICI.

UFFIZI GALLERY, FLORENCE.
Photo, Brogi.

UNIVERSITY EXTENSION

THE VIRGIN WITH THE CHILD AND ANGELS.

UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

TOBIAS WITH THREE ARCHANGELS. ACADEMY, FLORENCE.

Photo Anderson.

THE REDEEMER.

MILAN. [illegible]
Photo Marcozzi.

THE VIRGIN AND CHILD ENTHRONED BETWEEN SAINTS AND ANGELS.

FLORENCE.
Photo, Alinari.

DEPOSIT OF
UNIVERSITY EXTENSION

MADONNA WITH SEVEN ANGELS BEARING TAPERS.

MUSEUM, BERLIN.
Photo, Hanfstängl.

MARS AND VENUS WITH SATYRS.

NATIONAL GALLERY, LONDON.
Photo, Mansell.

UNIVERSITY EXTENSION

SCENES FROM THE LIFE OF SAINT ZENOBIUS.

DRESDEN.
Photo, Bruckman.

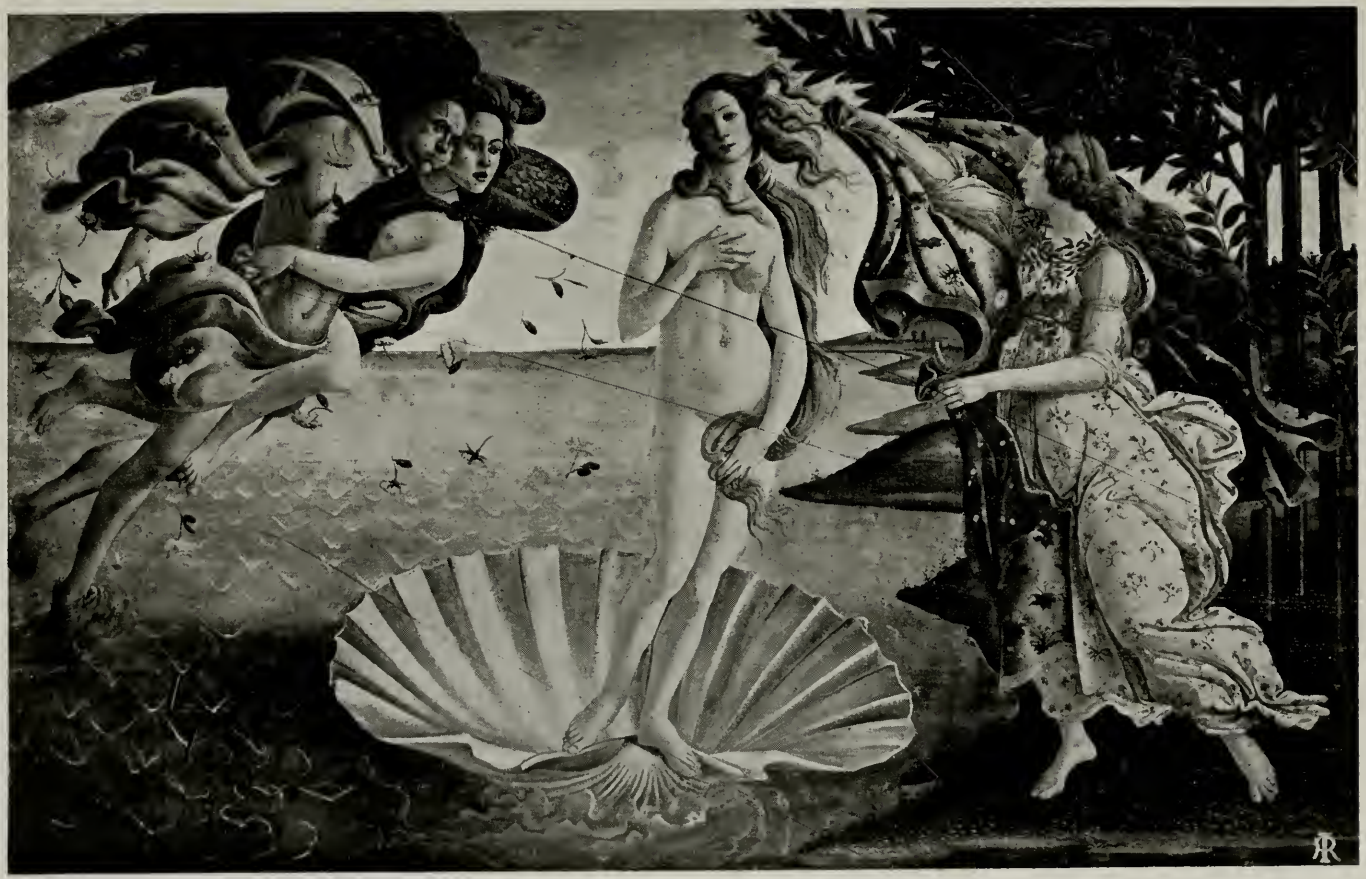
DEPARTMENT OF
UNIVERSITY EXTENSION

THE ENTOMBMENT. POLDI PEZZOLI GALLERY, MILAN.
Photo, Alinari.

DEPARTMENT OF
UNIVERSITY EXTENSION

THE ADORATION OF THE SHEPHERDS.

CHURCH OF THE HOLY SPIRIT, FLORENCE.
Photo, Alinari.



THE BIRTH OF VENUS.

UFFIZI GALLERY, FLORENCE.
Photo, Brogi.

THE ADORATION OF THE MAGI.

UFFIZI GALLERY, FLORENCE.
Photo, Alinari.

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THE NATIVITY.

NATIONAL GALLERY, LONDON.
Photo, Mansell.

UNIVERSITY OF

THE VIRGIN AND CHILD. POLDI PEZZOLI GALLERY, MILAN.
Photo, Anderson.

SPRING.

ACADEMY, FLORENCE.
Photo, Anderson.

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SPRING (Detail). ACADEMY, FLORENCE.
Photo, Anderson.

THE VIRGIN WITH CHILD CROWNED BY ANGELS.

CORSINI GALLERY, FLORENCE.
Photo, Anderson.

THE MADONNA AND CHILD ENTHRONED BETWEEN SAINTS.

UFFIZI GALLERY, FLORENCE.
Photo, Alinari.

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PORTRAIT OF A WOMAN.

MUSEUM, BERLIN.
Photo, Hanfstängl.

PALLAS AND THE CENTAUR. PITTI PALACE, FLORENCE.
Photo, Alinari.

MADONNA WITH CHILD AND ST. JOHN.

PITTI GALLERY, FLORENCE.
Photo, Anderson.

THE HOLY FAMILY. PITTI PALACE, FLORENCE.

Photo, Anderson.

PORTRAIT OF A WOMAN. STAEDEL INSTITUTE, FRANKFORT.
Photo, Bruckman.

SAINT SEBASTIAN. MUSEUM, BERLIN.
Photo, Hanfstängl.

MADONNA AND CHILD
WITH TWO ANGELS.

NATIONAL GALLERY, LONDON.
Photo, Mansell.

THE ADORATION OF THE MAGI. UFFIZI GALLERY, FLORENCE.

Photo, Anderson.

MADONNA AND CHILD WITH ST. JOHN AND ANGELS.

MUSEUM, BERLIN.
Photo, Hanfstängl.

MADONNA OF THE MAGNIFICAT. UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

[illegible] TEXAS

MADONNA OF THE MAGNIFICAT (Detail). UFFIZI GALLERY, FLORENCE.
Photo, Anderson.

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ST. STEPHEN. ACADEMY, FLORENCE.
Photo, Alinari.

THE TRIUMPH OF TIME.

ST. ANSANO, FLORENCE.
Photo, Brogi.

THE TRIUMPH OF CHASTITY. ST. ANSANO, FLORENCE.
Photo, Brogi.

THE TRIUMPH OF RELIGION.

ST. ANSANO, FLORENCE.
Photo, Brogi.

THE TRIUMPH OF LOVE. ST. ANSANO, FLORENCE.

Photo, Brogi.

LA BELLA SIMONETTA.

MUSEUM, BERLIN.
Photo, Hanfstängl.

THE LIFE OF MOSES.

SISTINE CHAPEL, ROME.
Photo, Alinari.

THE LIFE OF MOSES
(Detail: THE DAUGHTERS OF JETHRO).

SISTINE CHAPEL, ROME.
Photo, Anderson.

THE DESTRUCTION OF KORAH, DATHAN AND ABIRAM.

SISTINE CHAPEL, ROME.
Photo, Anderson.

THE LEPERS' SACRIFICE,
WITH THE TEMPTATION OF CHRIST.

SISTINE CHAPEL, ROME.
Photo, Anderson.

THE LEPER'S SACRIFICE (Detail)

SISTINE CHAPEL, ROME.
Photo, Anderson.

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